

R & B

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SCENE

BRITAIN'S LEADING

Rhythm & Blues

MAGAZINE

JOE TEX

BOBBY BLAND

SOLOMON BURKE

***THE
DRIFTERS***



Editorial . . .

In the year that R&B Scene has been established we have seen many changes in the appreciation of Rhythm And Blues in this country. From the early acknowledgement of Muddy, Wolf, Sonny Boy, and their kindred artistes we have moved out into wider and wilder fields of music, and are now enjoying a much greater range of records to choose from. Materially we have benefited from three things; one, the large number of artistes who have visited us; two the advent of commercial radio employing disc-jockeys who are not afraid of playing records not as yet directly in line with the public's taste; and three, the fact that a small company like SUE Records have not only survived, but are issuing a tremendous amount of important wax. All this means that people can now find what they want for themselves and no longer have to wait until an L.P. is issued with "The Blues" plastered all over it. A year ago James Brown, Bobby Bland, Solomon Burke, Booker T., Chuck Jackson, and many others were dug by the few who took trouble to search for their records. Now the situation has developed to such an extent that these artistes stand a good chance of actually making the hit parade in this country. We are still, as a country, way behind the States in appreciation and recognition of artistes like the one's mentioned above, but slowly and surely it's being brought home to producers of T.V. shows, and radio programme selectors that there is a large market in this country for music with soul. It is perhaps unfortunate that so many of our favourite artistes have been associated with this "In" crowd nonsense, but this is surely only a journalistic gimmick, and will soon pass. The music is here to stay; call it Rhythm And Blues or Rock 'n Soul, it makes no difference — what matters is that we are at last in the position of having, if not yet quite enough, still a much larger amount of records available. Now what we really need, and need very badly is a medium in which the artistes who visit us can work in comfort and to a large audience. Is it really too much to ask of the T.V. companies that we have an hour's live entertainment a week, which would feature the artistes currently visiting this country? Around the time we go to press with this issue, for example, we have in the country — Champion Jack Dupree, John Lee Hooker, Doris Troy, Screamin' Jay Hawkins, and Joe Turner; while we expect Solomon Burke and Charlie and Inez Foxx in the near future. What we'll probably get are the usual mimed spots on these ghastly "pop" shows, and if we're lucky a nice bit of confusion on Ready Steady Goes Live. It's not good enough, and I hope that somehow we can persuade the T.V. companies to produce shows featuring the artistes so many people would rave over if they only got the chance. So why not write to the T.V. companies and demand something like this? We want it, they can afford it, and the exposure would sell records and fill theatres — so let's get moving

THE EDITOR.

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To mark our first year of producing R&B Scene we thought we'd feature the label, or more correctly the group of labels that has given us the most in the way of solid soul over the past twelve months. Naturally we picked the Atlantic Recording Corporation. Why? Need you ask? Take a look at the following artistes — Solomon Burke, Booker T. & The M.G.'s, The Drifters, Joe Tex, Don Covay, The Mar-Keys, Ben E. King, Rufus & Carla, and many more. We remember the greatness of artistes like Ray Charles, Ruth Brown, Chuck Willis, The Coasters, The Clovers, Ivory Joe Hunter, Joe Turner, T-Bone Walker, LaVern Baker, and Clyde McPhatter. We hail with great enthusiasm artistes like Otis Redding, Travis Wammack, Doris Troy, Barbara Lewis, and the Falcons. We recall with affection the tremendous amount of work in backing some of these artistes by Mickey Baker, King Curtis, and the wonderful Mar-Keys, with especial mention to Mickey's wild and soul-filled successor, Steve Cropper, the man behind the power-filled strings on Booker T.'s records.

JOE TEX

Joe Tex, on another Atlantic label, Dial, is a soul singer who has had a lot of success in the States. His "Hold What You Got" was really big, and his latest, "A Woman Can Change A Man," released here two weeks ago, looks like being a smash. Like Don Covay, he is a song writer of distinction — James Brown recorded his "Baby You're Right" a while

back for King Records. Jerry Butler and Ernie K-Doe have also recorded his material.

Joe Tex was born in Baytown, Texas, 29 years ago. He did well at music at school, and proved himself

to his music teacher, one Mrs. Mattybell Durkee by winning a two-week trip to New York on the Trumet Kanes Amateur Show; and made the most of it by again

(see overleaf

THE



S-O-U-N-D

The first in a new series of articles on
the great soul labels



JOE TEX

"A WOMAN CAN CHANGE A MAN"

* Trademark of the Atlantic Recording Corporation;
block sent courtesy Decca Records Ltd.

winning first prize, this time at the famed Apollo Theatre! He returned to sing professionally for a four week spot, and since then it has been the usual success story. Joe Tex, real name Joseph Arrington Jr., now lives in Baton Rouge, Louisiana. He has built up a very solid clique of fans in the States, and is doing the same here. In all, an experienced artiste, with a very bright future — let's hope he can make it over some time.

SPOTLIGHT ON DON COVAY

"Mercy, Mercy" is a track from the new Booker T. L.P. "Soul Dressing." It is also the record that boosted handsome young Don Covay into the U.S. charts last January. A new name to most people here, Don Covay has had a considerable amount of success on the "soul" scene in the States. Dig his recent Atlantic release "Take This Hurt Off

Me." Well, here's some more information on the man who is going to be big in this country before too long.

Don Covay is in his early twenties and is a prolific writer of soul music. Solomon Burke recorded his "You're Good For Me" for example. His L.P. on Atlantic has already been imported by a large number of people, and if you dig his singles you'll flip over the album. This also is true of Joe Tex. (See below). Don Covay is a realist. His material is down to earth and emotional, while also having the important quality of hitting the listener first time. We don't as yet know too much about him personally, but he seems to have a sound business sense; he is reported to be currently investigating the possibility of patenting his dance creations so that he can receive royalties if and when dance studios ever decide to teach them!

Rosemart Records, released through Atlantic, have a big name on their lists with Don Covay, and just how big he is going to be will be judged a year or so from now. I think he's going to be very big.



DON COVAY

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SOLOMON BURKE'S LAW LAYS DOWN JUSTICE ON THE SOUL SCENE!

Thought I'd put a bit of a wild title up there, after all, we're dealing with a wild man! "Solomon Burke loves to eat," said our man Jalacy Hawkins when asked about the King Of Rock 'n Soul during a crowded car-ride from Blackpool to Manchester. (Can't get much wilder than that—Solomon, Screamin' Jay, food, and Blackpool, all in the first paragraph!).

Here we go with the background bit, which to be honest is a bit overdone. I mean we guess that the man has a religious background, Right? Right, so we'll skip the religious background, and proceed to the Talent Contest bit. (Just a minute, I've noticed that it says here that he had his own temple in Philadelphia called "Solomon's Temple" when he was twelve years old! What a religious background!).

Listen, I'm not trying to be funny or anything, it's just that it goes on to say that his first record was called "Christmas Presents From Heaven" which to my mind contrasts strangely with the last few lines of "Someone To Love Me" if you dig what I mean.

To proceed; Solomon Burke made records for Apollo, had an L.P. issued by Kenwood, (L.P. 498), and was discovered by Atlantic in 1960. His first release was "How Many Times" which was a hit. This was followed by "Just Out Of Reach," "Can't Nobody Love You," "You're Good For Me," "If You Need Me," "Everybody

Needs Somebody To Love," "The Price," and many others. His Atlantic L.P.'s are "Solomon Burke's Greatest Hits," "If You Need Me" and "The King Of Rock 'n Soul." He was, in fact, crowned King Of Rock 'n Soul, by Dee-Jay Rockin' Robin of Radio Station WEBB of Baltimore, Maryland. He is revered in this country by a small army of fans. (The mail we get testifies to this). And he loves to eat. "If a chick goes out with Solomon she has to like food, all kinds of stuff. Solomon has his flat filled with hamburgers all hours of the day and night." Jay used to live next to Solo-

mon in New York, so he ought to know. Jay digs chicken gumbo, by the way, and Ginny sure cooks a mean chicken gumbo!

To my mind, Solomon Burke is about two years ahead of the general record-buying public in this country. Why? Because although the number of individual ravers who dig him increases daily, he hasn't had much in the way of exposure here as yet. Exposure isn't the whole story, of course. It's a matter of getting through to a huge mass of people who need to be told, and told again. In the States acceptance is

continued on page 6



CARLA THOMAS
Rufus' Talented Daughter !

much faster, thanks to the large Negro population who love soul music, and buy records that lay it down, without all this phoney "In Crowd" nonsense. If you have never heard any Solomon Burke records, (well, my mother hasn't yet), take a good long, listen to "The King Of Rock 'n Soul" L.P. and be converted. The man is here to stay, and the more people dig him, the greater our chances are of seeing him here. I look forward to the day when hamburger sales increase, and Solomon comes to spread some much-needed soul amongst us. Long live the King Of Rock 'n Soul!

"There Goes My Baby"? Frank Schiffman, manager of the Apollo Theatre gave them a signal honour when he booked them to make twice yearly performances there for ten years! Their style has hardly altered over the years despite changes in members, and allowing for changing trends in music and more modern recording techniques.

Our first impression of the Drifters was when we met them in the office at the Kubi-Klub in Rochdale. The impression was of speed! Everything they did was fast, and we were privileged to watch one of the fastest card-games on record before

"Up On The Roof," "When My Little Girl Is Smiling," "At The Club," (screams), "On Broadway," and "There Goes My Baby." Johnny Moore is one heck of a lead singer, and kept smiling at the audience while turning on a strong, dark-honey voice which comes across so well on record. The Drifters didn't keep still for a second while singing. They gave wild demonstrations of the Monkey and the Dog while harmonising with the lead, and every so often they'd flick their arms back, and clap their hands rapidly to accentuate a beat. The poor old stage shook and trembled, and the roof didn't look too

THE DRIFTERS!

By THE EDITORS

The background story to the present-day success of the Drifters is by now familiar to everyone who can read. Therefore we shall omit the well-known details, pausing only briefly to re-cap on their tremendous career, before going on to a description of their stage-act.

The Drifters were formed in 1953 to back Clyde McPhatter, and right from the word go were a sensation. Their original members; Charlie Hughes, Bill Pinkey, and Gerhart Thrasher were heard on the big Atlantic hit, "Money, Honey" which featured Clyde. After this an unbroken string of hits, many personnel changes, and a huge fan-following. Remember "Ruby Baby," "Moonlight Bay," "Drip Drop," and of course the number one hit of 1959,

they went on stage. They cheerfully answered questions at machine-gun speed, hardly pausing, as the cards flashed back and forth. Billy Davis, their guitarist, and what a guitarist, took time to tell us that everything was great, he loved England, and that he'd crossed out the maker's name on his guitar because they wouldn't pay him for the free advertising he gave them! (Or so he said). Quite a few pounds, and not many minutes later the Drifters pushed their way through the crowd to get to the stage.

If stages had expressions this one would have looked frightened Scarcely pausing for breath the world's leading vocal group attacked the first of their many hits. In quick succession we got

happy either! When it was all over, and the encore had been performed, we just had time to thank them for their fantastic performance, shake hands, and make an appointment for the next day, and they were off, as quickly as they'd come. It's a great pity that more people all over the country didn't get a chance to see the Drifters. We were lucky in that the week following they were in Manchester, and we caught them again at the Oasis club, which was packed to the roof. Personally this is one vocal group who are really, in the words of so many a bill-poster, sensational. An hour-long T.V. show would have been far too short. Let's hope somebody brings them back for the major tour they so richly deserve. And soon.



BOBBY BLAND !

Duke Records.

Lovin' Blues/IOU Blues, 105. Army Blues/No Blow, No Show, 115. It's My Life /Time Out, 141. You Or None/Woke Up Screaming, 146. You've Got Bad Intentions/I Can't Put You Down, 153. I Learned My Lesson/ I Don't Believe, 160. I Don't Want No Woman/I Smell Trouble, 167. Sometime Tomorrow/Farther Up The Road, 170. Teach Me/Bobby's Blues, 182. Loan A Helping Hand/You Got Me, 185. Last Night/Little Boy Blue, 196.

I Lost Sight On The World/ You Did Me Wrong, 300. I'm Not Ashamed/Wishing Well, 303. Is It Real/Someday, 310. I'll Take Care Of You/That's Why, 314. Lead Me On/Hold Me Tenderly, 318. Vocalion V-9182. Cry, Cry, Cry/I've Been Wrong For So Long, 327. V-9178. I Pity The Fool/ Close To You, 332. Jelly, Jelly, Jelly/Ain't That Lovin' You, 338. Don't Cry No More/St. James Infirmary, 340. V-9188. Turn On Your Lovelight/You're The One, 344. V-9190. Blue Moon/Who Will The Next Fool Be, 347.

Yield Not To Temptation/ How Does A Cheating Woman Feel, 352. Stormy Monday /Your Friends, 355. That's The Way Love Is/Call On Me, 360. Sometimes You Gotta Cry A Little/You're Worth It All, 366. I Can't Stop Singing/The Feeling Is Gone, 370. Ain't Nothin' Over

DISCOGRAPHY

BOBBY BLAND

DISCOGRAPHY

BOBBY BLAND

DISCOGRAPHY

BOBBY BLAND

You Can Do/Honey Chile, 375. Share Your Love/After It's Too Late, 377. Ain't Doing Too Bad Pts. 1 & 2, 383. Dust Got In Daddy's Eyes/Ain't No Telling, 390.

L.P.'s.

The Barefoot Rock And You Got Me, DLP 72 With Little Junior Parker. Bobby's Tracks are; It's My Life Baby/I Smell Trouble/Farther Up The Road/Sometime Tomorrow/You Got Me/Loan A Helping Hand.

Two Steps From The Blues. DLP 74, and Vocalion VA 160183. Two Steps From The Blues/Cry Cry Cry/I'm Not Ashamed/Don't Cry No More/Lead Me On/I Pity The Fool/I've Just Got To Forget You/Little Boy Blue/St. James Infirmary/I'll Take Care Of You/I Don't Want No Woman/I've Been Wrong For So Long.

Here's The Man. DLP 75.

Here's The Man (intro)/You're The One/Turn On Your Lovelight/Who Will The Next Fool Be/You're Worth It All/Blues In The Night/Your Friends/Ain't That Lovin' You Baby/Jelly, Jelly, Jelly/Twistin' Up The Road/Stormy Monday Blues.

Call On Me. DLP 77 and VA-PX 8034.

Call On Me/The Feeling Is Gone/Honky Tonk/Cry, Lover, Cry/Wishing Well/Share Your Love/That's The Way Love Is/Care For Me/No Sweeter Girl/Bobby's Blues/Ain't It A Good Thing/Queen For A Day.

Ain't Nothing You Can Do.

DLP 78. Vocalion. Ain't Nothing You Can Do/If I Hadn't Called You Back/Today/Steal Away/After it's Too Late/I'm Gonna Cry/Loneliness Hurts/When You

Put Me Down/If You Could Read My Mind/Reconsider Baby/Black Night/Blind Man.

Vocalion E.P. VEP 170153.

Yield Not To Temptation/How Does A Cheating Woman Feel/Blue Moon/Who Will The Next Fool Be.

French Vogue E.P. EPL 8231.

Ain't Nothing You Can Do/Sometimes You Gotta Cry A Little/I Can't Stop Singing/Honey Chile.

French E.P. POP MPO 3.066.

I Pity The Fool/Cry, Cry, Cry/Close To You/I've Been Wrong For So Long.

Vocalion E.P.

Ain't Doing Too Bad Pts. 1 & 2/Black Night/Blind Man.

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ANSWERS TO LAST ISSUE'S QUIZ

1. Arthur Gunter.
2. The Soul Of the Blues Harmonica.
3. John Lee Hooker and Howlin' Wolf.
4. A&R man for King. Also plays piano on many King records, mostly for Freddy King and Smokey Smothers.
5. Bo Diddley's guitar phrase.
5. Sun Records.
7. "That's Really Some Good/The Right Time."
8. Billy Preston.
9. "Three Hearts in A Tangle" or "Signed, Sealed, and Delivered."

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ZOOT MONEY



A while ago I seem to recall saying something to the effect that groups in this country should stop performing cover versions of U.S. material and get something of their own going. If I had to pick out one such group, I'd choose Zoot Money as an example of good, driving R&B which owes its existence to the American original without leaning too heavily on the old, tried and trusted material. Yep, this is a band that is setting a style all their own, and making a big name for themselves at the same time.

Zoot Money's life-story is becoming well-known. He was born on either the 17th or 19th of July 1942, and never looked back. With the help of playing a French

horn of all things in the school orchestra, he started his musical career at an early age. A music teacher stimulated his interest in jazz, and he took up guitar during his last year, forming a considerable number of groups. In the year that followed his departure from St. Paul's Primary School in Bournemouth he saw Zoot Sims, founded a group called The Black Hawks, and got himself called Zoot, after the great tenor-player. After two years as an optician he became a window-cleaner and formed the Original Big Roll Band. He also got a job with a dance band and played piano. Moving to London he sang with Alexis Korner, bought an organ, invited members of his old group up

to town and took the road to fame.

What matters today, in a world full of raving young hopefuls all desperately forming R&B groups is a SOUND. Zoot has, in my opinion, got one of the most distinctive sounds on the scene. The line-up of the Big Roll Band is as follows; Zoot — organ, and vocals, Paul Williams — bass-guitar and vocals, Any Somers — guitar, Nick Newall — tenor sax, Clive Burrows — Baritone sax, and Colin Allen — drums. Their exploding sound can be heard on "The Uncle Willie," and "Good," the first for Decca, and the second for Columbia. They also had a single out on Columbia which featured singer Paul Williams — "Gin House."

Long before the general public receives a publicity barrage on a group like Zoot's one hears of them from other musicians, club goers, and groups of ravers who travel round the country visiting R&B clubs. Zoot's name has been mentioned a heck of a lot in this context, and rightly.

The power that this man unleashes is going to become, if it isn't already, a force for better, and more exciting R&B in this country. One thing which, apart from their music helps them to stand apart is the natural sense of humour of their leader. They're a happy group, and know what they're at. It was ironical that their appearance on "Ready Steady Goes Live" was so poor, and so cramped. This is one of the few groups in the country which could have that programme really move, I hope

(see overleaf

they return to our screens soon.

So here's to Zoot Money, an original if we have ever had one, and a bright prospect for the future. Don't let us down and go "All commercial" too soon, we need you like you are!

CONVERSATION WITH THE BLUES Etc.

When this magnificent book arrived for review, I left my record-player alone for a whole morning; I even answered the 'phone with great reluctance. In other words, I was so engrossed that the ordinary occupations which fill my day were largely ignored.

This book is so full of interest for a blues lover of any standing that a review, however long and praise-filled, seems incomplete. It deals with the real blues; the music made by the Southern Negro for his own entertainment, and it captures with great accuracy the feeling for the blues that exists in Texas, Louisiana, and Mississippi, which survives in a world full of banal commerciality. "Conversation With The Blues" is just that. The book is made up from hundreds of quotes from the men concerned; men like Robert Curtis Smith, Shaky Jake, Daddy Stovepipe, Gus Cannon, St. Louis Jimmy, Muddy Waters, Lightnin' Hopkins, John Lee Hooker, and many more. No matter that some of the singers quoted have achieved suc-

cess up North in Chicago and Detroit, no matter that some of them have never been heard of outside their hometown, they all contribute to a very rich and vastly interesting story. The photographs are excellent. Many show bluesmen sitting on orange boxes in the street, with a lead running out from a store to their amplifier as they entertain passers-by; some depict the clubs and bars where the Southern blues singers work, and others present a singer of the calibre of Muddy or Lightnin' playing to their own people, away from the glaring spotlight which greeted them in this country.

Above all, this isn't a nostalgic "those were the days" type of book. It was compiled in 1960 and is down to earth in every respect. For the price of little more than an L.P. you can buy a book that will reward you constantly, and, I hope, serve as a reminder that whether you buy country blues on record, or prefer modern urban blues or R & B, this is the foundation upon which all present-day blues orientated material is built. Look out for it in your bookshop.

T-BONE WALKER

I think the time has come to be more critical of visiting blues artistes. The wholesale acclaim given to a singer simply because he is a Negro, and because he has a big reputation with record-buyers just isn't a sign that we are really interested, it's more that we are frantically eager to show the rest of the world that we dig something that they do not. If I criticise T-Bone Walker, I do it because I have seen and heard another singer better than he. And I have.

T-Bone Walker is probably one of the most firmly established of all blues singers. He has had hits, he has recorded prolifically, he has shown the way for many, many imitators and admirers. But he is not exciting. He is a rock in a sea of changing trends and ideas, but he is a smooth rock. By this I mean that one is not deeply moved by his performance, instead he gives the feeling of satisfaction, that he is every bit

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as good as he should be, maybe better, but that he adds nothing to the knowledge we have of him on record.

If you have the Atlantic L.P. "T-Bone Blues" you knew what to expect. He included a fair quantity of numbers from this L.P. during his performances here, and all were good. What he didn't do was to do what Buddy Guy did, and that is to sing the blues in a vital and urgent way that hits the listener for six. T-Bone's was a cabaret act, an act which would have pleased a crowd of balding business men as much as it pleased us. Perhaps he is used to playing to audiences who want to hear the old favourites, perhaps he thought it undignified to emote, but whatever it was, there was something missing. I just wasn't impressed. A few years ago I saw him at the Free Trade Hall, and, newcomer to the blues that I then was, I infinitely preferred John Lee Hooker's more urgent delivery. I'll see T-Bone again when he returns, but he's going to have to work much harder if he wants to hold my attention for his whole set.

LARRY WILLIAMS AND JOHNNY "GUITAR" WATSON

Two great artistes with a tremendous amount of talent, and yet this recent tour was not the wild success it could have been by any means. I saw Larry four times in the North, and on each occasion there was something missing, although the early performance at the Wheel in Manchester did give some idea of what the man could do. What went wrong? It wasn't really Larry's fault, it was more that there was no proper organisation behind him, it seemed to me. Only once was he backed by a good, hard rocking group, The Stormsville Shakers, and I'm sorry to say that although there were some old rock fans in the audiences, plainly the majority of the people who saw him just didn't know him at all. I believe that his Flamingo performance

was great, and was well-attended by the faithful, but here nothing much happened. True he did his best in the time and space allowed, but with no piano amplification, and with what seemed to me to be an almost total lack of publicity, it was not hard to believe that he wasn't the bombshell we had expected.

Larry Williams is a very pleasant, and friendly artiste. He was very frank about the fact that he didn't really want to tour this country at all, as he was doing well in the States, and didn't see how an English trip could help him. He seemed put out by a lot of the things he encountered here, and although he enjoyed playing to a raving audience, he clearly thought he had made a mistake in coming. Which is a great pity, for properly presented this man could have done great things. If only he could have come over later in the year with Bo Diddley for the latter's proposed tour, then we might have seen him at his best. He talked for hours about the old rock scene in the States, and spoke with much warmth of the artistes with whom he toured. Today he plays clubs and one-nighters with

OVER

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Johnny "Guitar" Watson, his companion for a year, and makes a good living. I got the impression that he made a lot of money during his hit record period, and was in a state of semi-retirement, working when he wanted to. He said something that must have upset a certain Welsh raver by stating quite firmly that he was a rhythm and blues artiste, and not a rock 'n roll singer. He said he didn't much care for the material that he recorded for Specialty in the main, and was happier singing blues-orientated material. He said that many artistes in the States like himself were really rhythm and blues performers, but got tagged as rock artistes because this was the music that was receiving the publicity at the time. Fats Domino, he said, was the best example of this. I'd always imagined Larry to be a solid rock singer myself, and it was strange to hear him talk like this, although I agreed with him about Domino. Anyway, one thing must be said, and that is that Johnny "Guitar" Watson is one of the greatest "unknowns" we have ever seen. What a guitarist, and what a mover! Very sharp in his dress, and with his guitar slung over one shoulder, he attacked "Money," "Lucille," and an original of his own which dealt with meeting a chick, and the delicate problem of who was looking back to see if the other was looking back in turn. Great guitar work in this one, with some "chicken-picking" work, the like of which is heard on "Fickle Chicken" by the Atmospheres, and on "Run Chicken Run," by Link Wray. For my money he was better than Larry, in a purely critical light, for he had no reputa-

tion to live up to, and no piano to worry about. I'd like to see him back. Larry was a disappointment, but at least he left a good L.P. behind him which was recorded for Sue Records in London. I still think he could be great on a theatre tour, but as far as most of the clubs in this country are concerned, forget it.

CORRECTIONS AND ADDITIONS TO JAMES BROWN DISCOGRAPHY

Compiled by Cliff White, Bill Millar, and Alan Curtis.

- I Walked Alone/You're Mine, You're Mine. Federal 12300.
- That Dood It/Baby Cries Over The Ocean. Federal 12311.
- Begging, Begging/That's When I Lost My Heart. Federal 12316.
- I Want You So Bad/There Must Be A Reason. Federal 12348.
- It Hurts To Tell You/I've Got To Change. Federal 12352.
- I Don't Mind/Love Don't Love Nobody. King 5466.
- So Long/Dancin' Little Thing. King 5899.

Fine Old Foxy Self/Medley (From Apollo L.P.). King 5956.

Prisoner Of Love/Choo, Choo. London 9730.

Think/You've Got The Power. Parlophone R.4667.

This Old Heart/Wonder When You're Coming Home. Fontana H.273.

The Bells/And I Do Just What I Want. King 5423.

Oh Baby Don't You Weep Pts. 1 & 2/I've Got Money. French Polydor E.P. 27 755.

Smash L.P. "Showtime" number is MGS 27054, issued here on Phillips. BL.7630. "Grits & Soul" L.P. MGS 27057 as follows: Grits/Tempted/There/After You're Through/Devil's Den/Who's Afraid Of Virginia Woolf?/Infatuation/Wee Wee/Mister Hip/Headache. Latest single on Smash is "Devil's Hide-away" Smash 1975. Flip is "Virginia Woolf". Smash are believed to be issuing an L.P. called "Out of Sight," which features not a few old standards, but not for some time to come. Ember have just issued "Tell Me What You're Gonna Do" flipped with "Lost Someone" over here.

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Mr DYNAMITE **JAMES BROWN**



Soul & Grits. James Brown. Smash MGS 27057.

Grits/Tempted/There/After You're Through/Devil's Hideaway//Who's Afraid Of Virginia Woolf?/Infatuation/Wee Wee/Mister Hip/Headache.

Play this to the nearest modern jazz fan and he'll probably say "Jimmy Smith?" I didn't dig it much on first hearing. If I want to buy modern jazz, and that's what this L.P. is, basically, then I don't usually reckon on purchasing a James Brown record. But, after a few playings I got hooked. There is plenty of soul-type organ on this L.P. which will

appeal to all those who dug "Feel It" and "Thing In 'G'." The band is large, five saxes, four trumpets, and a trombone, offset, at times beautifully, by Les Buie's guitar. The version of "Virginia Woolf" is very interesting, although I missed the tremendous drum work on the Jimmy Smith original. Perhaps the most exciting tracks are "Devil's Hideaway," ("Devil's Den" on the cover), and "Headache," both of which set a hard soul groove. Brown's piano on "There" is not up to his organ playing, but is interesting. On the whole an adventurous album which could pave the way for much wider recognition of James Brown's feeling for jazz.

Pure Blues. Various Artists. Sue ILP 919.

~~Cross Road~~ (Homesick James)/~~Don't Dog Your Woman~~ (Buster Brown)/~~Bad Feeling Blues~~ (Lightnin' Slim)/~~Roll With Me Henry~~ (Etta James)/~~What Will Lucy Do?~~ (Frankie Lee Sims)/~~Boogie Cat~~ (John Lee Hooker)/~~One Day~~ (Bobby Robinson)/~~I Sing Um The Way I Feel~~ (J.B. Lenoir)/~~Tom Cat~~ (Willie Mae Thornton)/~~I Wish I Was A Catfish~~ (Elmore James)/~~Mercy's Blues~~ (Mercy Baby)/~~Bad Boogie~~ (Lightnin' Hopkins)/~~Why Does Everything Happen To Me?~~ (James Brown)/~~Just Got Some~~ (Willie Mabon).

What a mixture! Superb blues from Elmore James, totally unlike anything heard here before, a great Hopkins track, plus gems from Lightnin' Slim and Buster Brown. On the other side of the balance sheet we have already issued tracks from James Brown, Willie Mabon, Homesick James, and J. B. Lenoir, not forgetting Etta James.

Tracks I liked best were — "One Day," a fantastic piece of modern R&B with some driving sax work; "What Will Lucy Do?" which is a direct link with the old Presley sound, with deep vibrating guitar, and solid bass playing; and "Tom Cat" which is a follow-up to "Hound Dog," and a very good follow-up too. The Elmore James had me baffled. Is it really Elmore? If it is, it certainly must pre-date "Dust My Blues" by quite a bit. Very rural with "talking" harp and acoustic guitar. The Hopkins is excellent, the Lightnin' Slim is

DANGER — BLASTING IN PROGRESS!

early and suffers a little from poor recording, but is very good. Hooker's boogie is so familiar, and strikes jarring note in the collection, but will appeal to collectors. I didn't see the point of including the recent Sue single releases. If Guy has managed to dig up all these great items mentioned above, surely one or two more could have been obtained? Still, this L.P. is a must for readers. If you're not a pure blues fan don't worry. There's some driving R&B on this record, and if you don't rave over Bobby Peterson, I shall be surprised.

**Don't Mess With My Man/
Set Me Free. Irma
Thomas. Sue WI 372.**

Both sides were written by Dorothy Labostire who has done numbers for Little Richard. The top side is a solid up tempo thing with a good backbeat and pleasing sax-work. Irma sounds rather young on this one. Flip is slower with good bluesy guitar coming in now and again. Good for collectors.

**Please, Please, Please
/Am I A Fool In Love.
Ike & Tina Turner. Sue
WI 376.**

Tina sings in very raucous fashion on the top side, and gives the impression of sometimes forgetting the words — but it's a raving performance, "live" to boot. Flip will be familiar to collectors of Ike & Tina's records; very like "A Fool In Love." Another good single from the yellow and red label; and it should sell very well.

**50 Minutes 24 Seconds Of Recorded Dynamite!
Sue ILP 920.**

Pop-eye — Huey "Piano" Smith/Doctor Brown — Buster Brown/Gee Baby — Joe & Ann/Messed Around — Lee Dorsey/Cheating Baby — Wilbert Harrison/It Must Be Jelly — Frankie Ford/Every Beat Of My Heart — Gladys Knight & The Pips/Hard Grind — Wild Jimmy Spurrill/Just A Dream — Jimmy Clanton/Such A Mess — Lloyd Price//Alimony — Frankie Ford/Room in Your Heart — Gladys Knight & The Pips/ Mercy, Mercy—Gene & Al/When I Meet My Baby — Lee Dorsey/ Believe Me Darling — June Bateman/Madison Shuffle — Buster Brown/Goodbye Kansas City — Wilbert Harrison/For Cryin' Out Loud — Huey "Piano" Smith/Jack, That Cat Was Clean — Dr. Horse/You ~~Little Baby Face Thing~~ — Joe Tex

Whew! Suffering from writer's cramp here, and I've only done the titles — glad to say I didn't suffer from reviewer's ear as well! Most of the titles on this L.P. are indispensable to the collector, and most can be enjoyed by an R&B fan. Far too many tracks to review separately, but I'll just mention a few of the more outstanding ones — like both the Wilbert Harrison and Lee Dorsey contributions, and the surprising June Bateman slow blues, not to mention the slick humour of Dr. Horse and the solid backbeat of Huey "Piano" Smith aw heck it's all good! They're one or two tracks I didn't go for, but they were far outweighed by the one's I raved over. 29/11 for this album, and SUE have shamed the rest of the companies in this country who from time to time issue "oldie" L.P.'s like this. Get this one.

**Yum, Yum, Yum/You
Little Baby Face Thing.
Joe Tex. Sue WI 370.**

In my opinion Sue are plugging the wrong side here. "Yum" is fair enough, but the flip is sensational! Easily the best pure rock record issued here since '58, and man, it moves! This was obviously recorded when trying to emulate Little Richard was the thing, and Joe Tex, (along with Otis Redding), really turns on some heat in the process. Marvellous sax riff and ringing piano work make a record to drive the neighbours stone crazy. Add it to your list.

**Larry Williams On Stage
Sue L.P. ILP 922.**

Dizzy Miss Lizzy/High School Dance/Think/Turn On Your Lovelight/Lawdy Miss Clawdy/Short Fat Fanny/Try Me//Good Golly Miss Molly/Send Me Some Lovin'/Slippin' And Slidin'/Bony Maronie/Please, Please, Please /Long Tall Sally.

OVER

If Larry had sounded like this on the whole of his tour it would have been just great. This album is one to have alright, and who cares that we already have these recordings in one form or another? First, it's "live," and well done indeed from a technical point of view. The place was the studio at the Marquee Club in London, and the band was The Stormsville Shakers. A small invited audience raves happily between tracks and clearly it was a rocking evening. Wonderful to relate, the piano comes across well, and the band is good, very good, in fact. I hope Sue can do more of this sort of thing in the future if the results are as good as this. There's not much to say about this L.P., apart from the fact that old Larry Williams fans can safely buy it, and that newcomers are recommended to listen to it. Larry mentions Screamin' Jay on a couple of tracks when the man dropped in to catch the recording. Throughout Larry keeps up a pounding beat, and ad-libs some of the lyrics with good effect. I hope it sells well enough to warrant more in the same vein.

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In this day and age the path to success seems to start with a group who are putting down that "authentic" R&B sound, after much listening to records by American Negro bluesmen, and ends up with them usually going "all commercial," but at least developing a sound of their own when they see where the money is. This after all, is only common-sense, and the only loss is the adulation of their original fans who now look on them with contempt, or with disinterest. This tale of R&B to riches must have been born with Elvis Presley, whose musical career in the 'fifties so closely compares with groups of the 'sixties. The picture of Elvis as a down-home bluesman may produce hysteria today, but this description fitted his first records for Sun, (later re-issued by RCA-Victor) to perfection.

From the time of his birth in the little Mississippi town of Tupelo, on January 8th, 1935, through to his school-days in Memphis, Elvis grew up surrounded by Negro music. It had a tremendous influence on him, and when his mother bought him a guitar for his twelfth birthday Elvis really settled down to recreate the sounds he could hear around town, and on the radio. One of the big stars during his teens was Big Boy Crudup, one of the first of the "country" singers to add rhythm to the blues with the aid of driving drummers and bassmen, and of whose style Elvis took special note. In 1954 when Sam Phillips first interviewed this handsome boy with a battered guitar and a heavy, slurring deep Southern accent he was amazed to hear that Elvis wanted to sing

— PRESLEY —

Elvis today appears in one glossy film after another, and his records are probably of little interest to most of our readers — but there was a time when he produced some brilliant material . . . Mike Leadbitter takes a look at the influence Rhythm and Blues had on his first records for the SUN label.

blues. Sam recorded bluesmen, but not white ones! Not only did he think they couldn't sing it, but he couldn't understand one wanting to sing Negro music. His racial consciousness wouldn't accept it. However he conceded, arranged a session, and pressed a few hundred discs on Sun for local distribution.

This first record was probably the finest thing that Elvis ever did. It was a copy of Crudup's "That's All Right Mama" and was such a perfect copy that musically it is hard to tell the difference. The rhythm is heavier and Elvis sounds very young and uncertain, but the feel for the idiom is definitely there. It appeared on Sun 209 with a hillbilly song, "Blue Moon Of Kentucky" on the flip, as Sam reasoned that if one side didn't sell on the Negro market, perhaps the flip would to the white folks. This formula was repeated on the following releases, in spite of the fact that "That's All Right" became a big local hit at once.

Quickly a follow-up was

issued on Sun 210. This time the hillbilly side titled "I Don't Care If The Sun Don't Shine" was more popular than the R&B flip, "Good Rockin' Tonight," which had already sold well for Wynonie Harris once, and was also not as good. Nonplussed, Elvis did another blues, "Milk Cow Blues Boogie," which he adapted from the same song by the legendary Kokomo Arnold. Musically superb, and with Elvis in stronger voice this almost endeared The Pelvis to many purists on its initial release in Europe. "You're A Heart-breaker" on the flip again had hillbilly overtones, but less so than before. These two were on Sun 215, and for his next number on Sun 217 Elvis covered a big local hit for Arthur Gunter called "Baby Let's Play House," and succeeded in making a better job of it. By now he had almost perfected his own vocal style, and it was admirably suited to the song. The stunning lead guitar

(see overleaf)

finished off what just had to be a hit. It just about topped the popularity of the "I'm Left, You're Right, She's Gone" on the reverse, the best of his "cowboy" type songs.

Elvis was pretty well made now in the South. Offers for personal appearances poured in, and in 1955 the "making" of the Elvis we now know arrived on the scene, Col. Tom Parker. He quickly became the manager of this hot new property, and booked him on a lengthy tour of the South and West on a tour of one-nighters. These shows, and the staggering effect of his next waxing finished the greatest period, record-wise, that is, in the life of the "Cat From Memphis," as he was soon to be called. On Sun 223 there appeared two first class R&B offerings by Elvis.

A cover of Junior Parker's "Mystery Train" (also issued by Sun), and a new song called "Heartbreak Hotel" Need I say more?

The overwhelming reception that "Heartbreak Hotel" received was noted by Steve Sholes, C&W talent scout for RCA Victor, who immediately bought the master from Sun, had it re-issued on RCA, and then with the help of a good publicity drive watched it sell a million. Sholes, along with this master, had also purchased all other Presley Sun masters, plus the Presley contract, a fact which must have been hard to bear for Sam Phillips when he saw how much money he would eventually lose on the deal. To the R&B enthusiast it is interesting to think of the good music he must have missed through Elvis leaving Sun, as Elvis never produced anything on RCA that could really top these first greats.

In Memoriam

SONNY BOY WILLIAMSON

Died May 25th, 1965

RECORD REVIEWS — *continued*

I Hear Voices / Just Don't Care. Screamin' Jay Hawkins. Sue WI 379.

A good old one from Screamin' Jay. Much better than his most recent version of his much-recorded "Whammy" and possibly a potential minor hit if the usual summer madness hits us again. Ideal music for listening to while razing holiday resorts to the ground. Flip is faster with good piano work from the man who can play beautiful piano when pressed.

Joy To My Soul / Out Of The Pan. Al "TNT" Braggs. Peacock 1936.

Already bounding up the charts in Houston, Texas, this is a solid item from good old Al "TNT" Braggs.

Excellent bass-work and a good baritone sax sound in support makes this one a mover. Girl chorus highly dispensable but doesn't ruin the disc as so often happens.



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SAY MAN

Bo Diddley is back! News of autumn tour welcome From Mike Bocock we learn that Chuck Berry's latest album is a live recording at the Olympia in Paris The Paramount Theatre in New York recently re-opened with a hundred names, with Little Richard coming out on top Chuck sought for a folk festival in the States! He may be touring California with James Brown soon as well as appearing at the Newport Jazz Festival Johnny "Guitar" Watson should return on his own, this man has tremendous potential. Has E.M.I. forsaken Exello altogether? After a poor "R&B" L.P. they might at least issue some of the better Lightnin' Slim and Slim Harpo tracks Watch out for Ember Records, they could well spring some surprises in the near future A mistake, I think, to put Joe Turner on a "Kansas City Jazz" tour; Screamin' Jay says he is now going to record

ballads for Decca and is dropping the screamin' bit; if it brings you what you want, good luck, Jay, but don't forget your many fans Alvin Robinson changing labels a lot, his Ray Charles influenced "How Can I Get Over You" on Blue Cat worth having I'm desperately trying to find out something about Travis Wammack, Atlantic can find no photos to date, and the only thing I've heard is that his brother is reported to have married Sam Cooke's widow, which doesn't help much In the film "Go Johnny Go" the Cadillacs are sensational with their "Jay Walking" bit A Swedish reader tells me that Don Gardner and Dee Dee Ford toured that country with their show recently; wish we could have them here Otis Redding in line for a British hit soon get his L.P. at all costs by the way, have you heard his great version of Little Richard's "Lucille"

. . . . Who on earth at Decca suggested releasing "The Unbeatable 16 Hits" James Brown L.P.? Surely the worst possible L.P. to release in view of the fact that he's not yet a major name here his "Tours The U.S.A." L.P. would have been a much better bet Ike and Tina Turner making a very strong come-back after leaving Sue following a lack of success with material produced by Ike Meanwhile Anna King a name to watch Isn't it about time ABC Paramount recorded some *real* Fats Domino and Ray Charles, to say nothing of Lloyd Price? Robert Nighthawk, a name to watch on the Chicago blues scene Little Johnny Taylor has a lot of fans up North Flipside of Jimmy McCracklin's recent single great Radio Caroline's New York disc-jockey brings back memories of Gus Goodwin. Anybody know what Gus is doing now? I shall long remember his wild Luxembourg shows Is it going to be "Solomon Burke — Folk Singer" next? Heaven forbid Blues Unlimited have produced a fine Elmore/Homesick James booklet, available from their address for 1/6 Brian Smith fell over a juke-box after seeing last issue's cover! Larry William's wife, Helen, wields a mean

Polaroid camera Clayton Squares a very wild group with some solid ideas, we shall hear more of them Back on the U.S. disc scene, have you got Percy Mayfield's "Stranger In My Own Home Town" on Tangerine Records? Jay introduced me to this one, and if you dug his "River's Invitation" you'll flip for this Why doesn't Guy Stevens start a British "Fire" label; he's releasing an enormous amount from that label at present Sad lack of Etta James on record here Magic Sam a good name for a blues tour here; rumour has it he may be on this autumn's Blues Festival Our James Brown disco criticised by Ron Boyle of the Daily Express! Houston, Texas, a really great place; in the "KY OK Top 59" radio station chart, names like Bobby Bland, Booker T., The Mar-Keys, Solomon Burke, The Malibus, Ike & Tina Turner, (twice), Anna King, Mack Rice, Otis Redding, Joe Tex, (twice), O. V. Wright, and James Brown Who could follow Buddy Guy ? Booker T.'s new L.P. "Soul Dressing," much better than his first album, let's hope it's released here soon, we're two singles behind at time of going to press Why so very few Coasters records issued here? Tremendous number of Fats Domino fans in Liverpool; by the way, his "It Keeps Rainin'" is one of the most requested records at the Twisted Wheel in Manchester Wanted; information on the Ohio Untouchables Roy Star is to help form a series of articles on the greats of Rock for us; anyone wishing to help or offer suggestions

please write to Roy care of this magazine Victor Brox is starting Freedom Music — you have been warned! R&B Scene is now selling well in Germany, France, Sweden and Australia; anyone wanting addresses to write to in these countries please send an S.A.E. Rudy Pompilli claims to have played with Screamin' Jay by the way have you heard about the monkey which Jay once tried to use in his coffin act? Seems like this monkey, after a great struggle was finally made to share the coffin with Jay following the announcements and opening bar by the band, the monkey had jammed the inside release catch, and when the lid finally opened Jay's stage outfit was cut to ribbons; the audience thought it superb, Jay thought otherwise! Old photos in my collection show the outside of the Apollo Theatre with posters advertising a battle of the blues between Jay, Bo Diddley, Larry Birdsong, and the Cardinals Until our next issue keep writing to us; waste no time if you have suggestions to make, or would like to contribute — an S.A.E. always helps if you want a quick reply!

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